

Compose By Number  
A step-by-step guide to composition for taiko

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Ōn Ensemble

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*Compose By Number*  
2010 Kristofer Bergstrom  
**OnEnsemble.org**  
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*Renshuu* is composed by Seiichi Tanaka. *Omiyage* is composed by Shoji Kameda. These pieces have been offered by their creators to the taiko community as “public domain” works. Though these offerings have only been made verbally, *Compose By Number* assumes good faith and that the pieces are free to be built upon.

The rhythms of *Matsuri* are not currently claimed by any composer.

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Typeset by the author with the L<sup>A</sup>T<sub>E</sub>X 2<sub>ε</sub> typesetting program under the Debian GNU/Linux operating system. For information on how to obtain or use this free software, contact the author at [kris@OnEnsemble.org](mailto:kris@OnEnsemble.org).

## Introduction

“Write music that speaks to you...”

“There are as many ways to compose as there are composers...”

“Be true to yourself and listen to your inner voice...”

“Let the sound of the taiko guide you...”

This is crappy advice.

The act of composition is often described in vague, mysterious language. This is unfortunate. The discourse of composition and the progress of taiko music benefit from more concrete statements. “AAAB is a useful arrangement for two very dissimilar rhythms”, for example, is empowering in its specificity. The listener may adopt it or discredit it. We should push ourselves to make statements like these and to demystify the process of composition, discovering methods that are tangible, and teachable.

*Compose By Number* has been created with this goal. Each of the three pieces in this packet provides a specific structure for composition based on an existing taiko work. Composers substitute their own rhythms for the original patterns, and make revisions to the structure and arrangement where desired. *Compose By Number* provides a scaffolding to build upon, re-arrange, and tear down as desired.

To be fair, the act of composition is in fact vague and mysterious, and I am sympathetic with the composer who resorts to the abstract. No one knows how great music is created, where great ideas are found, or when inspiration will be awakened. Composition is hard. But our exploration of the vast, musical possibilities is best facilitated by a diverse set of creative voices speaking clearly about methods, about techniques, and about the how-to of writing music. *Compose By Number* is my submission to this discussion. I hope the structures and techniques in these pieces prove useful for you to adopt or refute in the discovery of your own musical style.

Kristofer Bergstrom  
Dec 2010

## How to use Compose By Number

This booklet contains three, step-by-step composition exercises that guide the user through writing new music for taiko. The compositions are meant to be completed relatively quickly, with the focus on the compositional process over product. The different stages of composition present different challenges, and the composer is encouraged to “finish first, revise later.”

Each piece is based on an existing taiko work, borrowing concepts, structure, and arrangement to give the composer a scaffolding on which to build. The composer is free to diverge from the prepared structure at any time. The three pieces are included in order of compositional difficulty, but interest and motivation should take precedence.

## General Composition Tips

Composition can be surprisingly intimidating, especially for those of us without formal training. I continually feel ill prepared and insecure about writing music. Here are a few quick tips that have helped me overcome these fears and be productive.

- Write now, revise later. The context for a rhythm or melody is as important as the phrase itself.
- Composition takes practice. Focus on your learning, above and beyond the specific rhythms.
- Limit the scope of your compositional challenges. Start small.
- Write for a specific person, not an audience.
- If you’re putting notes on paper, your method is as good as anyone’s.
- A mediocre rhythm on paper is better than a great rhythm in your head.
- Try to maintain perspective. Frequently “zoom out” and look at your overall work.

## Notation

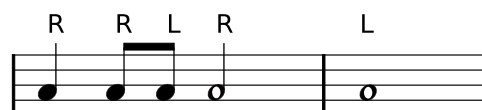
Feel free to use whatever system of musical notation you wish. If you are proficient in western notation, or can use kuchishouga to clearly capture your ideas, skip this section and get writing!

For me, western notation is cumbersome and kuchishouga lacks precision. I use a linear notation system that is simple enough to be quick and convenient, but powerful enough to handle capturing my musical ideas.

Rhythms are represented by dots placed on a line, read from left to right. This notation...

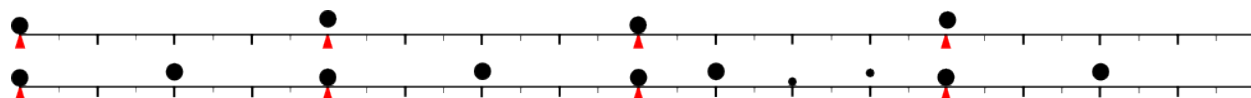


represents the following rhythm in western notation.



Whereas western notation indicates timing by the shape of the symbols (whole-note = hollow dot, half-note = hollow dot with stem, etc), linear notation represents timing by location on the horizontal line. I use dots touching the line to represent right-hand hits, and dots above the line to represent left-hand hits. Small dots represent quiet hits, and other shapes like “x” can be used to represent “ka” and other tones.

Triangles below the horizontal line are used to indicate the location of metronome clicks. The first line of *Renshuu* might be written as follows.



“It is difficult to begin without borrowing...” Thoreau

## Piece 1: *Renshuu*-esque

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Inspiration	<i>Renshuu</i>
Num players	4
Palette	don, tsu, ka, kakegoe (voice)
Composition concepts	Long, gradual, build of intensity Quiet, simple section prior to rhythmic complexity Tempo changes for increased tension Offset rhythms for increased tension Kakegoe over jiuchi

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*Renshuu* was written by Seiichi Tanaka of San Francisco Taiko Dojo as a drill to focus on taiko basics. He has encouraged the adoption of the piece by other groups, spreading *Renshuu* throughout the north-American taiko world.

Ōn Ensemble arranged the piece for use in educational presentations to demonstrate the use of the oral system of kuchishouga for teaching taiko. The arrangement contains five sections utilizing the five basic rhythms in different ways and building to a fast, dramatic end. Piece 1 of the Compose By Number series is based on this arrangement.

A live recording of Ōn Ensemble’s version is available at the following link.  
[http://onensemble.org/krisShare/on\\_renshuu\\_080421.mp3](http://onensemble.org/krisShare/on_renshuu_080421.mp3)

## Tools Needed

In addition to a pencil and eraser, a metronome is very useful in completing these composition exercises. Any metronome, analog or digital, will suffice. Free, online metronomes (like <http://www.metronomeonline.com/>) are also available.

An audio recorder or computer with microphone input is also highly recommended. The ability to play multiple parts by yourself empowers compositional exploration without the worry of wasting others’ time or energy. I use the Zoom H4 recorder. Although the interface leaves much to be desired, the H4 has 4-track and loop functions that I find extremely useful for simple composition exploration. Your recorder needn’t be fancy, however. A simple tape recorder is fine.

## Scratch Area

Use this space for temporary notation as directed in the step-by-step guide.

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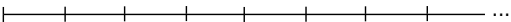

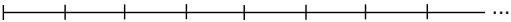

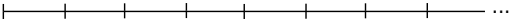
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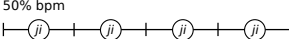
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# Scaffolding

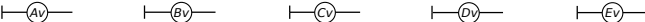
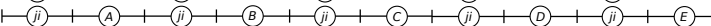
Jiuchi:  Approx. bpm: \_\_\_\_\_

- (A)  ...
- (B)  ...
- (C)  ...
- (D)  ...
- (E)  ...

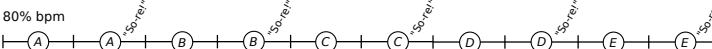
## Intro

50% bpm  
Players 1-4 

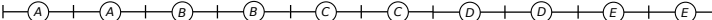
## Chunk 1: Say it, play it

voice   
drums 

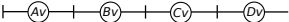
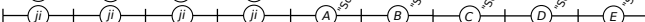


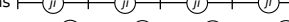
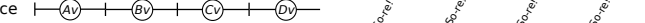

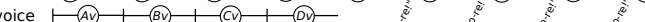
## Chunk 2: Faster with "so-re"

80% bpm  


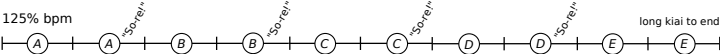
## Chunk 3: Faster, quiet

100% bpm, all hits quiet  


## Chunk 4: Offset voice, offset play      Offset amount (1/2 click, 1 click, etc): \_\_\_\_\_

P1 voice   
P1 drums   
P2 voice   
P2 drums   
P3 voice   
P3 drums   
P4 voice   
P4 drums 

## Chunk 5: Fast and loud

125% bpm  
Players 1-4 



## 1 Choose a simple jiuchi

*Renshuu* uses the “don tsuku” jiuchi, or base beat. Quickly choose a substitute jiuchi of your own. For now, it should be relatively simple, but feel free to use a 3/4 or 5/4-time jiuchi as a slightly more advanced variation. Write your jiuchi, and the bpm tempo at which you’re hearing it, on the score scaffolding.

## 2 Write five, short rhythms

Have a partner play your jiuchi while you quickly compose five rhythms. If you don’t have a partner, audio record yourself playing the jiuchi. Your five rhythms should be one or two bars in length (similar to the length of *Renshuu* lines). They do not all need to be the same length. Use “don”, “tsu”, and “ka” as necessary. Write the rhythms on the scratch area provided opposite the score scaffolding.

Don’t worry about perfecting the rhythms. We’ll revise later.

## 3 Choose most distinct rhythm as *E*

Of the five rhythms, choose the one that feels the most distinct. Write it on the score scaffolding in spot *E*.

## 4 Choose rhythm with sparse beginning as *A*

Of the remaining four rhythms, choose the one beginning with the fewest hits (recall line 1 of *Renshuu*). Write it in spot *A*.

## 5 Assign remaining rhythms to *B*, *C*, and *D*

Try playing all five rhythms back to back with your remaining, three rhythms assigned in the *B*, *C*, and *D* spots. Once a particular arrangement feels correct, transfer the rhythms to the scaffolding. If the arrangement doesn’t seem to matter, randomly assign your remaining rhythms to *B*, *C*, and *D*.

## 6 Practice *AABBCCDDEE*

Practice playing each of your rhythms twice and all of them together. If there is a glaring problem with one of your rhythms, fix it now, but otherwise don’t revise. You should be able to play the patterns well enough that you get a sense of the overall picture, but don’t worry about minor errors. We’re going to revise later so there’s no sense in spending too much time here.

## 7 Practice saying *A*, *B*, *C*, *D*, and *E* over jiuchi

Practice saying each of your rhythms in kuchishouga while playing the jiuchi. Use your notation or the scratch area to figure out how the parts should align.

From here on, the symbol “*Av*” is short for “*A* voice”, meaning, “say phrase *A* in kuchishouga with the hands playing the jiuchi on the drum.”

## 8 Try chunk 1: “Say it, play it”

Set a metronome at 50% of your original jiuchi tempo (written next to the jiuchi on the scaffolding). 80bpm becomes 40bpm, for example. Try the following structure.

*Av A*  
*Bv B*  
*Cv C*  
*Dv D*  
*Ev E*

## 9 Practice “so-re” at the end of each rhythm

While playing, practice calling “so-re” at the end of *A*, *B*, *C*, *D*, and *E*. It should come at the last two beats of the line. Write it on the scaffolding above your rhythms to determine the relationship to each rhythm. Don’t spend too long perfecting this... if it’s particularly tricky, have a partner simply say the so-re in the proper location so you can hear how it sounds.

From here on, the symbol “*As*” is short for “*A* with so-re”, meaning, “play phrase *A*, saying ‘so-re’ at the end of the phrase.”

## 10 Try chunk 2: “Faster with so-re”

Set a metronome to approximately 80% of your original tempo. 80bpm would become 64bpm, for example. Try the following structure.

*A As*  
*B Bs*  
*C Cs*  
*D Ds*  
*E Es*

## 11 Try chunk 3: “Faster, quiet”

At 100% original tempo, try playing each line twice and quietly.

*Aq Aq*  
*Bq Bq*  
*Cq Cq*  
*Dq Dq*  
*Eq Eq*

## 12 Try chunk 4: “Offset voice, offset play”

Chunk 4 requires multiple players, or better yet, a way to record multiple tracks. If you don’t have either of these immediately available, assume it sounds fantastic, and skip to the next step.

Try playing rhythm *A* offset by different amounts. One or one-half metronome click is often interesting and not inordinately difficult.

Next try all of chunk 4, “Offset voice, offset play”, as depicted in the scaffolding.

## 13 Try chunk 5: “Fast and loud”

Set a metronome to approximately 125% of your original tempo. 80bpm would become 100bpm, for example. Try the following structure (same as chunk 2 but faster and louder now).

*A As*  
*B Bs*  
*C Cs*  
*D Ds*  
*E Es*

## 14 Practice the structure

Practice playing all five chunks back-to-back. No need to perfect the technique or transitions...focus on the overall structure.

## 15 Record the rough piece

Make an audio or video recording of a rough run-through (or stumble-through) of the piece. Don’t worry about minor mistakes. The goal is to be able to see the overall structure before moving into the revision phase. Once complete, consider taking a break from the piece for a day before moving on.

## 16 Revise

Congratulations! You have completed the first milestone of the compositional process. Next is the iterative process of revision, practice, performance. . . revision, practice, performance. . .

For the first stage of revision, go through the following list of questions and take a close look at your piece and the structure and assumptions imposed by this guide.

- Does each of your five rhythms *A – E* offer something unique to the music? Can they be tweaked to make them more interesting? The original rhythms of *Renshuu* are almost successful in this regard. Line 1 focuses on basic form and simplicity. Line 2 introduces “doro tsuku”. Line 3 is about the “ka” sound. And line 5 is the only rhythm that refrains from hitting on the first downbeat. To me, line 4 is the weakest, with no strong identity.
- Step 4 asked you to assign your rhythm with the most sparse beginning to *A*. I did this thinking that the simpler rhythm would work best at the beginning of the offset section. Do you agree?
- Is five rhythms the right number?
- Is four players the right number?
- I think having one rhythm of a different length than the others is interesting. Do you agree? If so, is there an ideal spot in the *A – E* sequence for that rhythm?
- There are four different tempos in the piece, each based on the original *jiuchi* tempo you wrote. I think the relationship of 50%, 80%, 100%, 125% is satisfying. What do you think?
- How does form and movement factor into your composition?
- Are there ways to simplify the piece for new learners without sacrificing musical quality?

“It is difficult to begin without borrowing...” Thoreau

## Piece 2: *Matsuri*-esque

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Inspiration	<i>Matsuri</i>
Num players	2
Palette	don, tsu, ka, kiai (voice), atarigane, movement
Composition concepts	Movement flow and development Tag repetition for rhythmic development First-half $\times$ 3 for lengthened rhythm variation Improvisation as discovery Named movement phrases and the “bag of tricks”
Composition difficulty	5/10
Time to completion	??? hours

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The roots of *Matsuri Daiko* in the United States are somewhat vague. My own first experience with the rhythms came by way of San Jose Taiko, a group with substantial connections and influence, and likely responsible for the piece’s widespread adoption in North America. Although the song’s title suggests a clear tie to Japanese festival music, and the slant drumming style evokes Tokyo and Sukeroku Daiko, the song’s use of a particular set of repeating rhythms appears to be a less traditional addition. Kiyonari Tosha told me in a recent lesson, “Sure... You can play those rhythms at the festival... if they fit with the music. I just don’t know why those particular ones became ‘Matsuri Daiko’ in the US...”

But without the Japanese cultural context underlying the music, *Matsuri Daiko* in north America was bound to diverge from tradition. Personally, I find it useful to think of *Matsuri Daiko* as a contemporary taiko piece, and look to the Tokyo festival setting as an influence and inspiration.

Piece 2: *Matsuri*-esque focuses on developing compelling rhythms and movements for soloists in slant-drum style. *Matsuri Daiko*’s modular form provides a ready structure for composition exploration. The scaffolding arrangement is for two players, each of whom plays a short, warmup solo (called “asobi”) before the main solos.

A video of one Ōn Ensemble version of *Matsuri Daiko* is available at the following link.

<http://onensemble.org/2010/10/bon-taiko-at-wfwi-fundraiser/>

## Tools Needed

In addition to a pencil, eraser, and metronome, a video recorder will prove useful for recording movement. A slant drum, or stand-in object of similar height and angle, is necessary. The drum can be muted with a blanket or towel where noise is a problem. This arrangement makes use of an atarigane, though another percussion instrument can be substituted.

## General Choreography Tips

*Matsuri*-esque involves choreography, a challenge I find even more intimidating than musical composition. While the strategies for composition apply to choreography as well, here are a few additional concepts I have found useful.

- When searching for new movements, try different approaches. I have had mixed success using movement themes like “straight lines” or “foot-work” and starting with others’ movements and revising them. Try basing rhythms on the movements. Try basing movements on the rhythm.
- Think about “relevant” vs “superfluous” movement in slant-drum playing.
- Maintain and emphasize the drum/player connection however possible. It will mitigate the egocentric tendency of soloist-based taiko. Be careful that practicing with a mirror does not generate habits of not looking at the instrument.
- Be wary of movements that greatly impede your ability to strike the drum or generate a useful sound. These movements will feel designed “for the player” rather than “for the music”.
- A movement’s success is determined by two things: the choreography as written, and the player performing it. A great player can make mediocre choreography look interesting. When you see movements that inspire you, practice judging whether it is the choreography or the performer that is responsible.

## Choreography Notation

Notating movement is difficult. Although I have spent considerable time researching the subject and practicing a variety of notation methods, I have not yet found a system that is more empowering than it is cumbersome.

I currently use video to capture movements as I continue to develop a notation system that works for me. You can read more about the topic at the following link.

<http://onensemble.org/2010/08/book-reviews-dance-notation/>

## Scratch Area

Use this space for temporary notation as directed in the step-by-step guide.

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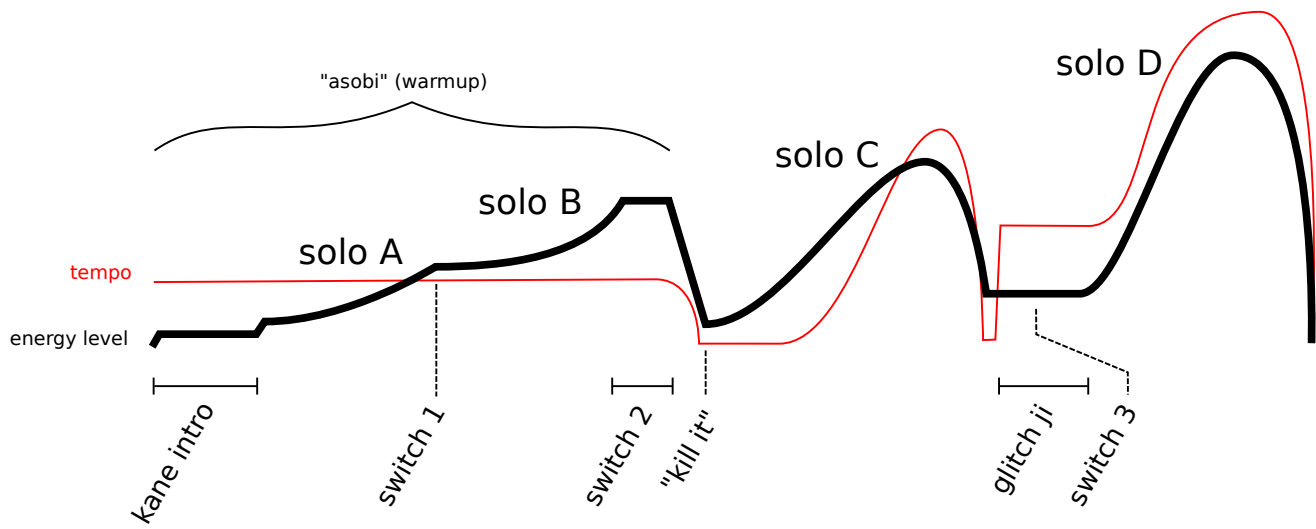
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## Scaffolding





# 1 Prep the building blocks

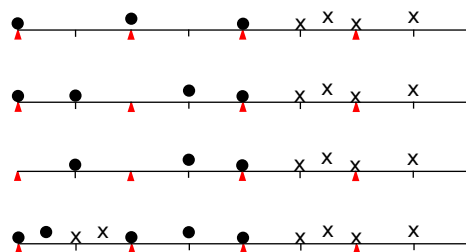
It is useful to think of *Matsuri* as a series of musical building blocks. The first steps prepare rough versions of each of these compositional pieces. As shown in the scaffolding graphic on page 16, this arrangement consists of two “asobi”, or warmup, solo sections followed by two main solos. These sections are separated by “koutai”, where the players exchange position at the drum.

## 1.1 Learn/review/re-write *Matsuri* main rhythms

The following are the four main rhythms of *Matsuri Daiko* as I play them. I simply use these rhythms as-is, but you should feel free to adjust them to your taste.

I initially learned a total of five lines, but have recently come to omit one of them. Like line 4 of *Renshuu*, I find the original line 4 of *Matsuri Daiko* to lack the substance of the other rhythms.

From here on, I will refer to this set of rhythms as *M1-4*.



## 1.2 Learn/review/re-write the jiuchi

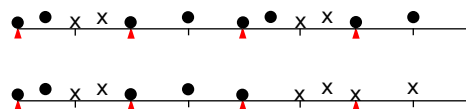
This base-beat can be played on auxiliary drums, percussion, and the opposite side of the soloist slant drum (called the “ura” position). I consider one time through the jiuchi to be “1-bar”, so each line of *Matsuri Daiko* is two bars in length. *M1-4* is 8 bars total.

Review the standard *Matsuri Daiko* jiuchi or create your own now.



## 1.3 Learn/review/re-write the cue

This rhythm is used to signal the change of soloists, as well as major tempo changes. It is usually played twice. Feel free to replace this rhythm with a cue of your own.



## 1.4 Learn/review/re-write “kill it”

To “kill it” in *Matsuri Daiko* is to create a break in the groove by slowing the tempo to a complete stop, usually as a way of introducing the new soloist. The cue rhythm is played once at normal tempo and once decelerating, followed by a roll or quick oroshi and short call and answer section. In my opinion, this use of tempo to focus attention on the soloist is one of the great musical moments of *Matsuri Daiko*.

TBD - graphical description of killing it TBD - add descriptions of sections to scaffolding

Also see video [blah](#) for an example of “killing it”.

Practice this version or devise your own way to “kill it”.

## 1.5 Learn/review the basic koutai

“Koutai” (or exchange/switch) in *Matsuri Daiko* allows a new soloist to take position at the drum. The outgoing soloist plays the cue rhythm twice, stepping forward with the final “don” to make space for the replacement soloist. The incoming soloist plays the remaining “karaka ka”.

TBD - graphical description of koutai? TBD - adjust graphics to say “koutai”

Also see video at [blah](#).

## 1.6 Learn/re-write *kasanegoutai* switch

*Kasanegoutai*, or “overlapping switch”, is a koutai variation where the incoming soloist’s new rhythm overlaps the end of the outgoing soloist’s cue rhythm. It is used in this arrangement for the second koutai.

The outgoing soloist’s final “don” becomes the first count of the incoming soloist’s rhythm and the outgoing player continues to play “karaka ka” while stepping out.

TBD - variation of koutai graphic showing overlap

Also see [blah](#) for an example.

# 2 Write simple kane pattern

Quickly write a rhythm for the kane (use the three tones, “chan”, “chi”, and “ki”, if possible) to be played at the beginning of the piece and during Soloist A Asobi.

### 3 Piece together Soloist A Asobi

Soloist A Asobi is 16-bars in length (equivalent to *M1-4* played twice). Soloist A asobi consists of the following phrases, to be developed in the following steps.

*M1-4*

*R1*  $\times$  2 (see below)

*R1'*  $\times$  1 (see below)

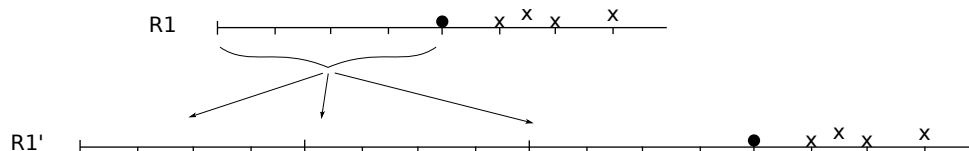
#### 3.1 Write additional matsuri-style rhythm: *R1*

Write a new rhythm in the matsuri feel, with the standard “don karaka ka” ending. This rhythm should total two bars in length (the same length as the other *Matsuri Daiko* phrases). The focus should be on rhythm rather than movement. Write your new rhythm in the space provided below (the “don karaka ka” is filled in).

#### 3.2 Use first-half $\times$ 3 method for extended *R1'*

Write a variation of this new rhythm that is twice as long (four bars) and feels like a single unit. A simple compositional trick to accomplish this is the “first-half  $\times$  3” method.

Divide your *R1* rhythm in half. Write the first half of that rhythm three times below. The ending “don karaka ka” is provided. Briefly practice your resulting *R1'* rhythm.



#### 3.3 Practice Soloist A Asobi

Put *M1-4*, *R1*, and *R1'* together for a simple, 16-bar solo. In addition to being a warmup for soloist A, the purpose of Soloist A Asobi is to introduce the audience to the “karaka ka” tag and the slant drum style, the two elements that most dictate the overall feel of *Matsuri Daiko*. Complicated movement and rhythm is saved for later.

Practice the rough structure of Soloist A Asobi. Don’t worry about small mistakes...try to simply get a sense of the overall feel and length of Soloist A Asobi.

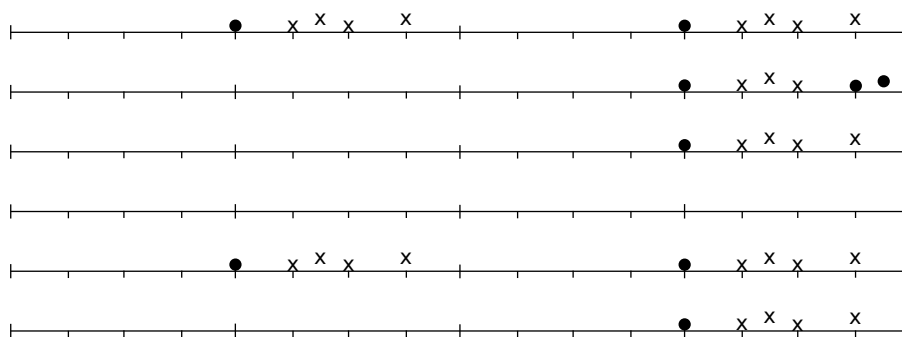
## 4 Piece together Soloist B Asobi

The Soloist B Asobi section gives the second player a chance to warmup, introduces her to the audience, and raises the energy level a bit by incorporating movement. It is still relatively simple and is played at a constant tempo (??BPM) to save the higher speeds for later solos.

### 4.1 Use varied tag location to reduce monotony

The audience has now heard the “karaka ka” tag seven times. The tag has been well established as a recurring pattern that defines the length of phrases. From here on, continuing to vary the phrase lengths is crucial to keeping *Matsuri Daiko* interesting.

Below is the scaffolding for a 24-bar soloist B asobi with varied phrase lengths (determined by tag locations). Compose rhythms based on this structure. Feel free to adjust the structure to match your rhythms where necessary. Utilize the “first-half  $\times$  3” method where useful. Feel free to incorporate movement, but save your most dramatic movement ideas for later.



### 4.2 Practice Soloist B Asobi

## 5 Create one switch phrase for kasanegoutai

The second change of soloists in this arrangement is accomplished with a koutai variation I call “kasanegoutai”, or “overlapping change”. Since both players are playing simultaneously for a short period, the outgoing player must move to the opposite side of the drum (to play left-handed). Kasanegoutai happens twice, soloist B changes with A, and then A with B. For now, we’ll use the same switch phrase twice for both players.

“Helio” is an example of one such phrase. See it here TBD.

TBD - adjust scaffolding graphic to “soloist A asobi”, etc.

Develop your own switch phrase to move to left-handed playing position. It can be 2-6 bars in length.

TBD - Scaffolding for switch phrase.

## 6 Create Soloist B Main Solo

After her asobi section and the kasanegoutai, soloist B remains at the drum to play her main solo. The following steps work to assemble this solo.

### 6.1 Write one, new “named phrase”: R2

improv (recorder in pocket with jiuchi at ?bpm) how submovements relate to strikes “flow”/“focus” feet define arm possibilities

tbd - scaffolding for soloist A tbd - adjust main scaffolding image to represent specific locations of speed ups (tempo line)

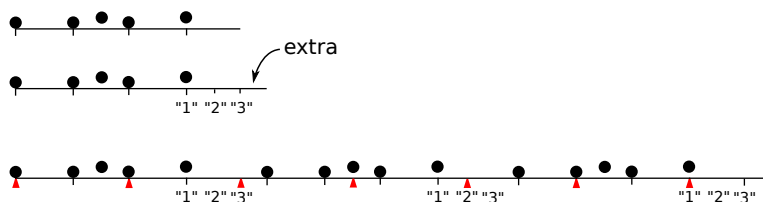
## 7 Learn/re-write glitch jiuchi

The “glitch ji” is a variation on the *Matsuri Daiko* jiuchi, used in this arrangement for the third koutai between soloists. It is the standard *Matsuri Daiko* jiuchi with an extra 16th-note rest at the end. This slightly lengthened version is alternated with the standard *Matsuri Daiko* jiuchi: glitch ji, standard ji, glitch ji, standard ji, etc.

The glitch ji is played alongside *M1-4*, the rhythms of which are adjusted to match by adding a 16th note to the middle of each line.

I find it easiest to count three 16th-notes starting on the final hit as shown below. Be aware that the extra 16th note complicates metronome alignment.

Learn this jiuchi variation or create your own.



### 7.1 Practice *M1-4* with glitch

The final glitch koutai brings soloist A into position for the main solo. *M1-4* are played over the glitch jiuchi, played by player B player on the “ura” (underside of the drum).

TBD - notation for glitch section

## 8 Assemble Soloist A Main Solo

TBD - notation scaffolding for Soloist A Main Solo M1 R1 4-bar phrase switch to lt hand M-something R2 switch back M1 x 3 M4 to speed up R3 cue

### **8.1 Practice known rhythms to fast jiuchi**

### **8.2 Write phrase for fast jiuchi: R3**

murder example vid Karablah 1 vid don karaka ka don karakarakarakara do  
rarakarakarakara kara doko kara doko don

## **9 Revise**

In my own playing, I have chosen to use the *Matsuri Daiko* jiuchi and rhythms as-is, and focus my compositional energies on arrangement and movement development. Sometimes I worry this extensive borrowing impedes my ability to make the piece, and this form of drumming fully my own. As composers, do we borrow too much in this way?

## **10 Increase your “bag of tricks”**

First-half  $\times$  3 for M1-4 variations, practice doing it live

## **11 Take advantage of glitch with movements**

“It is difficult to begin without borrowing...” Thoreau

Piece 2: *Omiyage*-esque

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Inspiration	<i>Omiyage</i>
Num players	4+
Palette	don, tsu, ka, kiai (voice), movement, shime, okedo, odaiko
Composition concepts	

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Coming soon!